

The
**AUSTRALIAN
CERAMICS**
Association

**ANNUAL REPORT
2021**



In the spirit of reconciliation, The Australian Ceramics Association acknowledges the Traditional Custodians of Country throughout Australia and their continued connections to land, sea and community. We thank them for caring for Country for thousands of generations. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples. We recognise that First Nations sovereignty was never ceded. This continent always was and always will be Aboriginal land.

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ABOUT TACA

OUR COMMUNITY

The Australian Ceramics Association works within a generous grass-roots ceramics community, drawing our membership from all states and territories. Foremost to our Strategic Plan are our members, our aim being to provide services for the benefit of their ceramics practice and to create connections between them and the broader arts community.

Membership is open to everyone interested in Australian ceramics, including professional ceramicists and potters, hobbyists, teachers, students, curators, collectors, writers and enthusiasts.

We aim to connect with established ceramic groups such as societies, clubs, study groups and associations and to those who exhibit ceramics such as galleries, artist-run spaces, retail shops, online stores and public institutions.

We value and support those who provide services and opportunities to ceramic practitioners, such as suppliers, competition organisers, artist residencies, workshops, classes and tertiary ceramics education.

We advocate for and on behalf of our members, and our community, to strengthen ceramics in Australia.

We reach out to the broader public to inspire, inform and connect people with Australian ceramics. We work to spread the excitement and passion of ceramics throughout Australia so that everyone has the opportunity to recognise, experience and value ceramics in their daily lives.

This is our community.

VISION

To be Australia's highly respected peak body for ceramics in Australia.

PURPOSE

TACA's constitution defines our purpose to advance culture in the area of ceramics by:

- Fostering a lively, engaged ceramics community throughout Australia
- Publishing The Journal of Australian Ceramics
- Supporting ceramic artists in their studio practice
- Providing opportunities for members of the Australian public to recognise experience and value ceramics in their daily lives
- Advocating for and promoting excellence in ceramics education in all sectors

VALUES

TACA strives for excellence by:

- Connecting community
- Adopting and using the highest ethical standards
- Honouring the history and heritage of Australian ceramics practice
- Responding to and embracing change within the field



OUR TEAM

BOARD OF DIRECTORS



Cathy Franzi President
ACT



Mike Hall Treasurer
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VIC



Janetta Kerr-Grant
VIC



Diamando Koutsellis
NSW



Holly Macdonald
NSW



Alana Wilson
NSW

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Vicki Grima

LIFE MEMBERS

Sue Buckle
Trisha Dean
Leonard Smith

STAFF

Vicki Grima, Executive Officer & JAC Editor
Montessa Maack, Subscription Manager and Administrative Assistant
Georgie Avis, Administrative Assistant and Promotions



L to R:
Montessa, Georgie & Vicki

CONTRACTORS

Bridie Moran, JAC Editorial Assistant
Carol Fraczek, JAC Marketing & Promotions
Astrid Wehling, JAC Graphic Designer
Suzanne Dean, JAC Proofreader (content)
Nikki Gibson, Silver Cloud Services, bookkeeping
Greg Bartels, Halo Accounting
Ian Hobbs, australianceramics.com
Miriam Alexander, australianceramicscommunity.com

THANKS TO OUR ADVERTISERS

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Nic Auton, 2020, dinnerware, Walkers Special Stoneware, Cone 11 reduction firing; photo: artist

John Daly, 2020, Scarva Smooth Black, clear gloss earthenware glaze, gold lustre, 2020; photo: artist

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Megan Puls, Drop a Pebble, 2020 Dark Stoneware, w.45cm; photo: artist

Naomi Taplin - Studio Taplin Porcelain Dusk pieces in Blue, 2019 Walkers Imperial



EXECUTIVE OFFICER'S REPORT BY VICKI GRIMA, OAM

I'd like to firstly thank all TACA members for their ongoing support during the challenges we have faced in many ways during the last 12 months. It has been a hard year for so many. I appreciate the regular contact I have with you – rewarding me on a daily basis with your generosity, friendliness and honesty. We also have a wonderful group of Journal subscribers, Journal advertisers and stockists, and followers on social media, who support our print publication, The Journal of Australian Ceramics and make our community richer by their involvement.

We welcomed **221 new members** in the 12 months to 30 June 2021. We know from our short membership application survey that 44% of new members come to us by word of mouth, so thank you for your support in sharing the services we offer to others. The most popular reason given for joining is to connect with the ceramics community, receiving The JAC is next, with liability insurance and professional practice also high on the list.

Membership numbers as at 1/7/21 were 1507; up almost 13% on last year. The breakdown exactly echoes our previous year – 63% of TACA members take the liability insurance option; 32% do not take insurance; 4% are students, with the remaining 1% being overseas and life members.

We support 5 indigenous ceramics communities with free membership, along with awards and prizes of an annual TACA membership to universities, TAFEs and many community groups around Australia.

Since announcing our **Graduate to Studio Membership Program** in April 2021, we have granted 7 free memberships – 6 were aged 45-54, 1 aged 25-34; 2 from Flinders Uni SA, 2 from RMIT, 2 from Coffs Harbour TAFE, and one from Lismore TAFE.



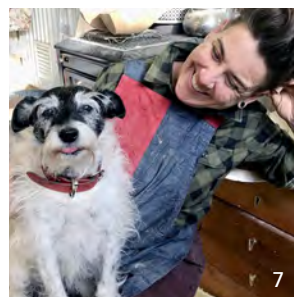
OPEN STUDIOS

Our 8th annual Australian Ceramics Open Studios 2020 was postponed due to COVID uncertainty from August 2020 to 21 & 22 November 2020, with the events proximity to Xmas being a big positive. Despite a sudden lockdown in SA which prevented a few studios opening there, 116 studios took part – 42% NSW, VIC 19%, ACT 17%, QLD 11%. The stats reveal 56% of studios were in capital cities, 37% were participating for the first time; and 48% were single artists in a single studio; 35% had 51-100 visitors and 22% 21-50. One of the best outcomes for ACOS participants is that the event generates sales of their work, in their own studio – 3.7% sold more than \$6K; 24% 3-6K; 35% 1-3K.

Social media is the most successful promotion method, as is usual these days, with word of mouth next. Connections are made with neighbours and local communities, as people love seeing potters making and listening to how things are made. Feedback included comments about how far people will travel when they are interested, how easy it was to sell work from home, that people were lined up to come in and that people found their local potters through the prevalence of promotions for the event in local papers.

This event relies on individual studios doing their bit – local promotion, preparation of studio spaces, and the generous sharing of skills and the love of ceramics. Thank you for the enthusiasm with which you embrace this event.

A huge thanks to Montessa Maack who worked tirelessly on the admin side to make it all come together, and to Susannah Larritt for the work she did on the state and regional maps.



- 1 Dianne Peach, QLD
- 2 Steve Sheridan, NSW
- 3 Tania Kunze, SA
- 4 Jenn Johnston, NSW
- 5 Judy Boydell, NSW
- 6 Belen Berganza, WA
- 7 Dee Taylor-Graham, TAS
- 8 Zara Collins, NSW
- 9 Northern Beaches Group, NSW



ONLINE MASTERCLASSES

Series 1 (filmed in QLD/northern NSW in 2018) & Series 2 (filmed in Adelaide in 2019) continue to be offered as open access (anytime/anywhere). The **filming of Series 3 in Melbourne** was postponed in April 2020 due to COVID, but finally took place in early July 2021 in a tiny window of non-lockdown in Melbourne, but a corresponding lockdown in NSW. Sophie Moran, David Ray, Pie Bolton & Ruby Pilven were our selected artists, and they worked with videographer Vee Shi in their physical studios, with Montessa Maack project managing via day-long Zooms. Parker Lev Dupain (due to Montessa's physical absence) came to the rescue with their still photography skills. It was a wonderful team effort. We are looking forward to the launch in early 2022 of this special third series and I thank everyone involved.



Filming in Pie Bolton's studio



David Ray



Sophie Moran



Pie Bolton



Ruby Pilven



ACCOUNTS

We have been, and still are, updating our accounting system so that it is now possible to work online with Nikki Gibson, our new bookkeeper, and Greg Bartels, our new accountant who has prepared this year's Financial Statement. It is challenging for all of us – me, office staff and you, our customers – but we will work together to ensure continued accessibility to our services for everyone.

STAFF

I was pleased that my position was made full-time as of 1 April 2021. Montessa continues to be the rock as Administrative Manager. She has also worked on several important projects throughout the last year and being in her sixth year with TACA, brings a wealth of knowledge and experience to all that she does. Georgie Avis started as Admin Assistant in September 2020 working 7 hours per week, but with her excellent skills in social media promotion, Georgie's hours were increased to 11 hours per week in April 2021, lightening my load in that area.

Right: JAC planning lunch, L to R: Bridie Moran, Vicki Grima, Astrid Wehling and Montessa Maack



PARTNER PROJECTS

We have further built on our partnerships with various arts organisation during the past 12 months, with our newest being **Central Craft** as they take on the organisation of the 2022 **Australian Ceramics Triennale** in **Alice Springs**. The Organising Committee at Central Craft had their plans disrupted by COVID, but the website has now been launched and a steady stream of bookings are coming in. The program will be launched in October 2021. They have planned 3 major exhibitions – “Clay on Country” highlighting Central Australian Ceramic artists; “ADC On Tour SIXTY: The Journal of Australian Ceramics’ 60th Anniversary 1962–2022”; and “Drawn by Stones” bringing together artists who utilise the ceramic medium to interrogate contested histories, stolen land, Indigenous sovereignty, and concepts of national identity. Funding to employ a Project Officer was received from Arts NT, and Mel Drew has taken on that position. Strong advice from the NT organising committee is to book accommodation ASAP.

Our partnership with **Manly Art Gallery & Museum (MAG&M)** which started 30 years ago in 1991, continued this year with our 13th MAG&M exhibition, **CERAMIX**, at their long-established gallery on Sydney Harbour’s foreshores. After being postponed from May 2020 (in the early months of COVID), miraculously CERAMIX opened on 14 May 2021 with a booked-out event, complete with curator Sophia Cai from Melbourne and a myriad of local and interstate artists. On 15 May we enjoyed hearing Sophia engaging many of the collaborative artists in wonderful conversations about their works. Once again, maximum crowds attended. This event was also live-streamed on Instagram enabling many to enjoy it from afar, both live and in the future. A huge thanks to Michael Hedger, Katherine Roberts, and their MAG&M team for their support and dedication to making CERAMIX a great success, and to the 28 artists whose commitment to the show was sustained over a very long period. We look forward to 2024 when TACA will once again partner with MAG&M for our national exhibition.

For the last 18 months, I have been working with Lisa Cahill from the **Australian Design Centre** and Anna Grigson from **Sabbia Gallery** to bring together a project to celebrate the **60-year anniversary of The Journal of Australian Ceramics (JAC)**. Our aim is to tell the stories of The JAC print publication and how, from its beginnings in 1962, the stories of Australian



CERAMIX opening (left) and Curator and Artists in Conversation Manly Art Gallery & Museum

potters and ceramic artists have been recorded, with both diversity and excellence addressed, and their works, skills and knowledge shared with many across its six decades.

The Australian Design Centre has received Visions Australia funding for both planning and production, with final funding to be confirmed later this year to cover the touring component.

For the exhibition part of the project, twenty-two artists have been chosen – the hardest and longest decision I have been involved in. Anna and Lisa have been in regular contact with the artists to plan their contributions to the show. Planning is also underway for a book, a film, and public programs to accompany the exhibition as it (hopefully) tours for 3 years.

The exhibition will open at ADC in late March 2022 and, if all goes to plan, will then head to Alice Springs for the Australian Ceramics Triennale in July and then onto regional galleries around the country. We are all very excited!



THE JOURNAL OF AUSTRALIAN CERAMICS (JAC)

In our 59th year, we once again published 3 x 160-page issues. It has amazed me how well the 5 people in The JAC team have adapted to working remotely with barely a hiccup. A huge thanks to Bridie Moran, Carol Fraczek, Astrid Wehling and Suzanne Dean. The response to the three issues has been positive from our readers with comments coming in about the stimulating and thought-provoking articles, beautiful image spreads and the national and diverse coverage. Some even noticed some subtle changes we made to the layout.

Vol 59 No 3, November 2020, saw a focus on COLOUR; in April 2021, Vol 60 No 1, focused on the POLITICAL aspects of ceramics, with Vol 60 No 2, July 2021 issue covering ceramics from the LOCAL perspective.

Our **annual national pictorial survey** featured the work of 90 students from tertiary institutions around Australia. TAFES and universities provide a range of images of diverse and interesting works and students love to see their work in print.

An informative and rather cute poster, **Safety in your Ceramics Studio**, was included in every copy of the November 2020 issue of The JAC. It was well-received by readers.

We hosted **3 Journal Launches** in the last 12 months – all on Zoom – in which we chatted to many of our contributors: Larissa Warren (QLD); Ted Secombe (VIC) Angela Garrick (NSW), Yul Scarf (NSW), Owen Rye (VIC), Pattie Beerens (VIC), Jody Rallah (QLD), Steve Williams (NSW), the Doomadgee Potters

(NW QLD); Judith Roberts (VIC) and many others. Bridie Moran shared the moderator’s job with me helping everything flow smoothly. The Journal launches are also available to view post-launch on Vimeo; just search ‘vimeo australian ceramics’ or go to <https://vimeo.com/user10692533>.

I’d like to express my thanks to our ceramics industry and other related businesses who have advertised in every issue of The JAC in the past 12 months – Walker Ceramics, Blackwattle Pottery Supplies, Ceramix/Shimpo, Venco, Australian Oxytrol Systems, Fired Up Kilns, Makers Gallery, Slow Clay, Northcote Pottery, Rohde/Interdec, the Pug Mill, Easy Bats, Decal Specialists, Greg Piper, Ceramic Study Group and Kerrie Lowe Gallery. Their support makes it possible for the magazine to continue as a print publication. Thank you.

We now sell the digital/online issue of The JAC on two platforms. We continue with **PressPad** via the Apple App Store, and in September 2020 we added the **Exact Editions** platform which offers access to our more recent archive of 20 issues on a quarterly or annual basis.

From July 2021 onwards, the price of a single copy rose from \$16 to \$20, the first price rise for 14 years (since 2007). Whilst the cover price of \$16 has been maintained for all these years, there have been gradual but regular increases in the cost of printing and production wages. The largest and most significant increase has been with postage. This price increase allows the price of The JAC to reflect the cost of production more accurately.



ONLINE

Throughout the last 12 months we have been more visible and busier online than ever before with Zoom discussions and JAC launches expanding our regional and national reach, making it more possible than ever before to be involved in TACA activities. We have enjoyed speaking with people from every corner of Australia.

Our new website, **australianceramics.com**, was launched in early April 2021 after a year in development. A big thank you to Ian Hobbs and Montessa Maack for their persistence on that big project.

Our second website, **australianceramicscommunity.com**, has 497 member listings under ARTISTS & MAKERS (up 25% from this time last year) and has just been populated with 184 studio listings (the biggest number yet) ready for the Open Studio event on 13 & 14 November 2021.

During the last year we have emailed **49 issues of TOUCH CLAY WEEKLY** to TACA members every Monday morning at 9am. The fact that it is one of our most loved members services is shown by the above industry standards we meet ...

an average of 56.4% of members open TCW every week, following links to exhibitions, things to watch and read, and opportunities on offer. During COVID, we boosted content to include the plethora of online material created throughout the arts industry and that was well received. We accept content from TACA members and the wider arts community, as well as finding lots ourselves from a variety of sources. I appreciate the groundwork Montessa does on this every week before I finalise content.

Instagram remains our busiest platform online with continual growth in followers and activity. On 30 June 2021, we sat at around 65K followers. Australia is our largest audience with 31%, and the US second at 14%. Age stats are 25-34 years: 27%; 35-44 years: 26% and 45-54 years: 21%. The recurring statistic we often see, of around 80-82% of the audience being female, is also seen on Instagram. The wonderful aspect of Instagram is that we can easily share work and stories from all sectors of the Australian ceramics community – established, emerging, regional, suburban, traditional, outsider, student, institutions, collectors, exhibitions, commentary, and the list goes on.





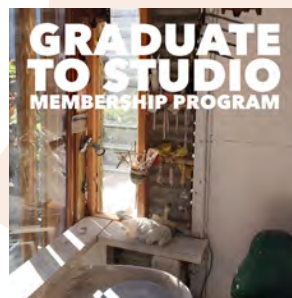
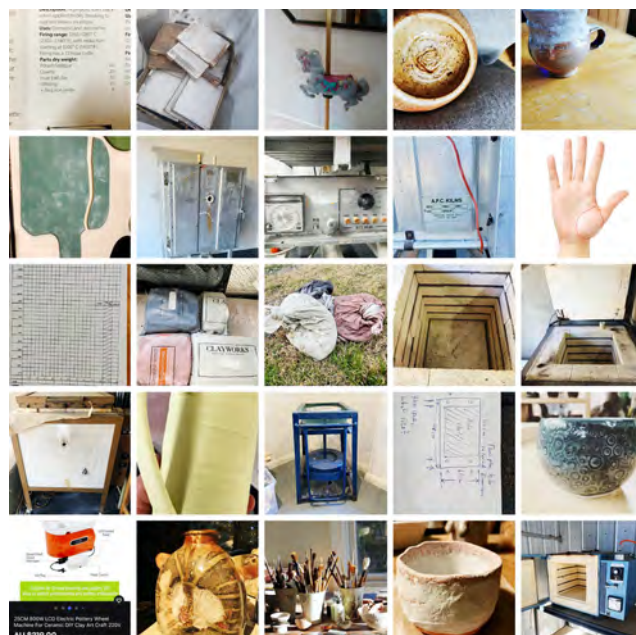
The Australian Ceramics Forum on Facebook as of 30 June had around 6,200 members who in the last 12 months contributed around 1300 posts. Over 16,000 comments were given in response. The most popular discussion was how to avoid back injury whilst working in a pottery studio. We serve a large broad audience as membership of the Forum is open to anyone, not just TACA members. That being said, the Forum members are mostly Australian, with USA, India, New Zealand, UK being the next most prominent countries. Sydney and Melbourne contributors are equally most active, with 80% female, 19% male, and 1% other. It's a busy place!

As part of her office position, Georgie Avis has taken on Instagram and Facebook promotions and has prepared some fun posts and stories to encourage JAC sales, TACA memberships, digital subscriptions, and more recently Open Studio applications. Thanks to Georgie for the creativity she shows.

Thanks also to Tracey Mitchell who is now compiling **Ceramic Competitions Around the Globe** on a regular basis for australianceramics.com. It is the most popular post on our website and is used by potters around the world to find info on awards and prizes.

I'd like to acknowledge the hard work done by TACA's Board of Directors during the last 12 months. As volunteers drawn from our national membership, they have worked diligently to fulfil their responsibilities for the governance of TACA. We have all missed the face-to-face meetings and I hope we can get back to those soon. A big thank you especially to Cathy Franzi. I have appreciated your assistance and guidance over your last 4 years as President.

Thanks also to all the people in the amazing TACA team: TACA staff: Montessa and Georgie; and our contractors: Bridie, Carol, Astrid, Nikki, Greg, Suzanne, Ian and Miriam. Without you, I couldn't serve our wonderful Association and its members as Executive Officer.



PRESIDENT'S REPORT BY DR. CATHY FRANZI

I would like to acknowledge the traditional custodians of the land. Canberra, where I live, is Ngunnawal country and I pay my respects to the Elders both past and present.

It's been another unusual and difficult year of the pandemic and my thoughts are with our community and the way restrictions have impacted ceramic practice, teaching studios, exhibitions and galleries, and the many and varied opportunities stymied. The Australian Ceramics Association has been rock solid throughout the year, providing existing and expanding member services, events where possible and importantly reaching out to members online wherever they are. We continue to go from strength to strength as we respond to the needs of the time.

I would like to acknowledge those in the ceramics community who we have lost this year.

Kunmanara Carroll, a Luritja, Pintupi and Pitjantjatjara artist based in Pukatja, working from Ernabella Arts

Graeme Foote, VIC, was a ceramicist, teacher and mentor

Liz Hardy, NSW, made porcelain tableware for over 40 years

Ian Hodgson, ACT, was a great supporter of community arts organisations and took many roles to facilitate projects and activities. He was President and Life Member of the Canberra Potters Society, committee member of the 2015 Australian Ceramics Triennale and contributed to Strathnairn Arts.

John Maude, NSW, was a familiar face at conferences and events promoting his product, Easy Bats.

Ray Rogers, NSW, worked from the 1970s to the 1990s and was known for his signature fungoid forms.

Arthur Rosser, QLD, a lifelong potter with his wife Carol, established a pottery near Mackay and had a love of woodfiring in their anagama kiln.

The Australian Ceramics Association is a membership organisation and thrives because of our members and exists to serve our members. TACA is governed by a volunteer Board of members, has one fulltime staff position, the Executive Officer, two part-time administrative staff positions and several external contractors. The Board this year comprised Mike Hall as Treasurer, Holly Macdonald, Kate Jones, Alana Wilson, Janetta Kerr-Grant and me. Diamando Koutsellis joined the board in April 2021 to fill a vacancy. The Board has a number of flexible working groups to progress ideas between meetings. This year we had the Financial Working Group with Mike Hall, Cathy Franzi and Vicki Grima; the Communications Working Group with Kate Jones, Janetta Kerr-Grant, Mike Hall and Vicki Grima; the Exhibition Working Group with Alana Wilson, Janetta Kerr-Grant and Vicki Grima; and the Mentorship working group with Alana Wilson, Holly Macdonald, Diamando Koutsellis, Vicki Grima and member Angus Gardner.

TACA's outstanding staff are Vicki Grima, the Executive Officer of TACA and Editor of The Journal of Australian Ceramics, Montessa Maack, Administration and Projects, working 24 hours a week and Georgie Avis, Administration, working 11 hours per week. Contractual expertise is given by Bridie Moran (JAC Editorial Assistant), Carol Fraczek (Advertising Manager), Astrid Wehling (Graphic Design), Nikki Gibson (Bookkeeping), Greg Bartels (Accountant), Miriam Alexander and Ian Hobbs (websites) and Suzanne Dean (Proof-reader). During this past year Dennis Woollam has finished his long-standing contribution of financial expertise to TACA.

Thank you all very much for your brilliant work and effort. For a small organisation The Australian Ceramics Association is a powerhouse.

L to R: Graeme Foote, Ian Hodgson (and firing team), John Maude, Liz Hardy



The Board is responsible for **The Australian Ceramics Association's strategic planning** to ensure good governance and fiscal management. We are in the second year of our current strategic plan and, working closely with the Executive Officer Vicki Grima, have focused on a number of areas. We continue to streamline TACA's financial practices, and this year appointed the contracted services of bookkeeper and BAS agent Nikki Gibson and external accountant Greg Bartels. The accounting software was converted from MYOB to Xero offering more streamlined processes that will ultimately enable integration of administrative tasks. This has been a mammoth effort and I particularly want to thank Treasurer Mike Hall and Vicki Grima for working through the detail. The organisation is growing, and we continue to review and update staff working hours and remuneration to meet this demand and to consider succession planning. The production costs of The Journal of Australian Ceramics have been increasing since 2008, when the last price increase occurred, and this year we approved a price increase to cover costs.

TACA continues to build **advocacy for ceramics** through relationships with peer groups, cultural institutions and funding bodies. Our partnership with the Australian Design Centre (ADC) for a touring exhibition of ceramics to celebrate 60 years of The Journal of Australian Ceramics from 2022 is very exciting and ADC has received significant funding. Our relationship with Manly Art Gallery & Museum is strong as shown this year with the holding of Ceramix, TACA's biennial exhibition. The response and feedback to this show was excellent and I would like to thank Senior Curator at MAG&M Katherine Roberts, Guest Curator Sophia Cai and project manager Vicki Grima. We look forward to the **Australian Ceramics Triennale** next

year in Alice Springs, Northern Territory and have been working closely with Bron Field from Central Craft and the Organising Committee. A competitive selection process to host the 2025 Australian Ceramics Triennale resulted in WA being the successful state, with the event to be held at Fremantle Arts Centre. These are just a few examples of the way TACA makes connections, provides expertise and creates opportunities to promote ceramics on the national scene.

TACA's standing as the peak body for ceramics in Australia goes from strength to strength and this can be seen directly through statistics. Our membership has grown again this year to approximately 1500. TACA's account on **Instagram** [australianceramics](#) provides a daily curated feed of ceramic makers in Australia with over 65,000 followers. **The Australian Ceramics Forum** provides opportunity for discussion with over 6000 active users. **Touch Clay Weekly** is a weekly e-newsletter service to members listing events and opportunities Australia-wide and is appreciated by members as a way to connect with our community and share information. Likewise, the standing of Vicki Grima as TACA's Executive Officer is sought by organisations and institutions when seeking expert advice on ceramics.

An ongoing goal in our strategic plan is to build and expand the ways in which TACA provides educational content. We do this in a number of key ways including the Australian Ceramics Triennale, The Journal of Australian Ceramics and the Australian Ceramics Online Masterclasses. Series 1 and 2 of the Masterclasses are open access and we proudly pay commission to the artists. Series 3 has been filmed this year in Victoria and will soon be released. A Mentorship Program is a service we



would like to develop for our members and many ideas have come out of discussion and research through the year by the **Mentorship Working Group**. As a starting point, the group is currently planning an online series called Australian Ceramics Tools for Practice with the aim of sharing the learnt experience and knowledge of our community with emerging practitioners. Further work on a mentorship program will continue next year with new members of the working group including member Jean McMaster.

We have thought a lot this year about how we can diversify our membership and in particular how to attract emerging ceramic makers. We have therefore initiated a program to offer graduates one year of free membership and so we now allocate funds each year for our **Graduate to Studio Membership Program**.

A Communications Framework was developed this year to provide a strategic overview to the way we communicate our current activities and when developing new programs. Mike Hall initiated processes to activate TACA's Life Membership and Honorary Membership. The board agreed that awarding Life Membership is an important way to draw attention to the work or careers of those who have made a significant contribution in the field of ceramics, and we now have processes in place to encourage nominations.

There has been further growth in the past year of TACA's reserves and the Board is developing a Reserves Policy as it

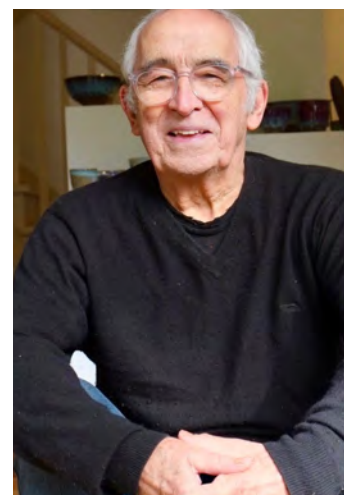
continues to look at options for using funds to invest in projects, programs and more services for members. We made a significant investment in the website this year giving it a new look and updating usability. We are now investigating possibilities for a members' only area to offer further resources.

The Journal of Australian Ceramics continues to be a valuable reflection of the Australian ceramics scene, from all around the nation, from small groups and makers, from emerging to more established. Next year is the 60th continuous year of its publication, a great achievement. I wish to thank Vicki Grima, Editor, and Bridie Moran, Editorial Assistant, and the contributors and contractors that work hard to make it such an enjoyable read.

It is Vicki's vast knowledge of our community that makes it relevant and meaningful. The online JAC launches continue while it is impossible to meet in person, with the added bonus of enabling easy access for our members to hear further from writers and artists about their ideas, while giving TACA the opportunity to invite curators and gallerists to speak.

The **Australian Ceramics Open Studios** event is a highlight of the year and provides many benefits including supporting ceramic artists in their studio practice and the opportunity for the general public to recognise, experience and value ceramics in their daily lives. It was a great success last year despite being the first year of the pandemic and will be held again in November this year, a balmy time of the year in the southern parts of Australia, Covid allowing.

L to R: ACOS event 2020: Araceli Adams, Jane Annois, Phil Greed and Richard Jones





It's been a great privilege being President of The Australian Ceramics Association. I won't be putting my hand up to be President again this year but will remain on the Board. Thank you to my fellow Board Directors for their commitment to regular Zoom meetings and I look forward to meetings in person again one day soon. It's been such a pleasure to work so closely with Vicki, and to see her expertise in action. TACA certainly achieves its aim to foster a lively and engaged ceramics community throughout Australia. And thank you, the members of TACA.

To finish I would like to congratulate the achievements of Australian ceramic artists who have been recognised in the last year through awards.

AWARD WINNERS THIS YEAR

- Anne Thompson**, Highly Commended, 2020 Waterhouse Natural Science Art Prize
- Antoinette O'Brien**, winner, 2020 Hurford Hardwood Portrait Prize
- Cathy Franzi**, awarded CO:LAB Artist, Craft ACT: Craft + Design Centre
- Cathy Franzi**, People's Choice Award, Klytie Pate Ceramics Award
- Cathy Franzi**, Highly Commended, 2020 Waterhouse Natural Science Art Prize
- Christopher Plumridge**, prize winner, Toorak Village Sculpture Award
- Deb McKay**, Highly Commended, 2020 Waterhouse Natural Science Art Prize
- Deborah Halpern**, awarded a Medal of the Order of Australia (OAM), 2021 Queen's Birthday Honours
- Fiona Hiscock**, winner, 3D Modelled/Carved, 2021 Stanthorpe Art Prize (Ceramics)
- Isobel Carver**, 2021 Shelley Simpson Ceramics Prize
- Karima Baadilla + Yeon Jae Choi**, winners, Mark Brabham Emerging Artist Award, Klytie Pate Ceramics Award
- Kirsten Perry**, winner, 2021 Klytie Pate Ceramics Award
- Kirsten Perry**, winner, 3D Cast Award, 2021 Stanthorpe Art Prize (Ceramics)
- Les Blakebrough**, recipient of the 2021 National Art School Fellowship
- Lori Pensini**, winner Kilgour Prize
- Mirjana Dobson**, Highly Commended, 2020 Waterhouse Natural Science Art Prize
- Pattie Beerens**, prize winner, Toorak Village Sculpture Award
- Kunmanara Carroll**, named 2021 JamFactory Icon
- Sally Kent**, Highly Commended, 2020 Waterhouse Natural Science Art Prize
- Sassy Park**, winner, 2021 Muswellbrook Art Prize (Ceramics)
- Yasmin Smith**, winner, 2020 Fauvette Loureiro Memorial Scholarships (FLMS) for mid-career/established artist
- Yve Gray**, awarded Local Artist Prize, 2021 Stanthorpe Art Prize



FINANCIAL REPORT BY MIKE HALL

As much as I love working with clay, I also love a good spreadsheet – and a good story. So I’m pleased to report a better-than-expected financial performance in the year ended 30 June 2021.

SURPLUS

Growth in membership helped boost revenue by 13% more than we budgeted for at the start of the year, while uncertainty about the impact of the pandemic kept expenditure more or less stable. The result was a \$38,638 surplus.

Our income does reflect a one-time transfer of subscriptions revenue of \$10,000 that had accumulated on the balance sheet due to historical accounting practices, as well as a one-off COVID cash boost of \$5,000. Nevertheless, this was still a strong result given the disruption during the year, and it further adds to our financial reserves.

RESERVES POLICY

The board will be setting an Operating Reserves Policy to ensure we maintain a minimum reserve, which might typically be set at say three to six months of operating expenses. This will mean funds over and above the reserve — once the board has decided what that should be — can be invested in improving member services and opportunities to strengthen the Association further.

ACCOUNTS MANAGEMENT

During the year, we hired a new bookkeeper, Nikki Gibson, and appointed a new accountant, Greg Bartels. We also switched to using cloud accounting software Xero for the second half of the year. I’d like to thank Nikki for helping make this transition as smooth as possible, as well as our former accountant Dennis Woollam who was on hand with advice.

Moving to Xero sets us up to automate some internal processes that will relieve staff from some of the more routine administrative tasks, such as processing membership renewals. The board has set up a working group to plan the best way to do this.

This is my first year as treasurer, and I’m a relative newbie to ceramics too, but I do sense from the limited interaction I’ve had with makers, both members and non-members, that we have plenty of scope to raise our profile and further strengthen the services we already provide. I look forward to working with the board to meet this challenge.

Finally, I’d like to thank our EO Vicki Grima for explaining the nuances of TACA’s operations to me, as well as the advice I’ve received from other directors who volunteer their time to contribute insights and provide the oversight that enables TACA’s success.



MEMBERS EQUITY

Members’ equity rose to \$270,809 at the end of the financial year. As the chart above shows, this has increased by an average 22% each year over the past six years as our membership and revenue streams grew and our surpluses accumulated.

A healthy financial reserve is important to the long-term sustainability of TACA. It provides a cushion against unexpected events, declining income, or large unbudgeted expenses. At the same time, we have a real opportunity to invest some of this surplus in strengthening the services we deliver to our members. With interest in ceramics still strong and growing, I believe we can grow our membership and strengthen our financial base further.

Financial Statements

The Australian Ceramics Association
ABN 14 001 535 502
For the year ended 30 June 2021

Prepared by Halo Tax and Accounting Pty Ltd

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Directors' Report

The Australian Ceramics Association For the year ended 30 June 2021

Directors' Report

Your Directors submit the financial report of The Australian Ceramics Association for the financial year ended 30 June 2021.

The Names of the Directors in office at the date of this report:

| | |
|-----------------------|---------------|
| C. Franzi (president) | K. Jones |
| M. Hall | J. Kerr Grant |
| D. Koutsellis | H. MacDonald |
| A. Wilson | |

Secretary: V. Grima

Principal Activities

The Association is a not-for-profit organisation representing the interests of practising potters and ceramicists, students of ceramics and all those interested in Australian ceramics, and actively supports and promotes quality, specialist ceramics education nationally.

There were no significant changes in the nature of activities of the Association during the year.

Operating Result

The surplus after providing for income tax for the financial year amounted to \$38,637.72

Going Concern

This financial report has been prepared on a going concern basis which contemplates continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business. The ability of Association to continue to operate as a going concern is dependent upon the ability of the Association to generate sufficient cashflows from operations to meet its liabilities. The members of the Association believe that the going concern assumption is appropriate.

Events Subsequent to Balance Date

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors, to effect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

Auditor


It devolves on the members to consider the appointment of auditors. As the Constitution does not require the appointment of an auditor it is considered that an auditor not be appointed for the coming year.

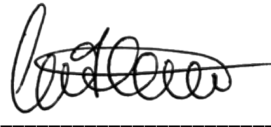
Member Benefits

Since the end of the previous financial year no Director has received or become entitled to receive any benefit (other than a fixed salary as a part time employee of the Association) by reason of a contract made by the Association with a Director or with a firm of which he/she is a member, or with a company in which the Director has a substantial financial interest.

Dated this 21st day of September 2021

Signed in accordance with a resolution of the Directors:

Signed: 
Director: Cathy Franzi, President

Signed: 
Director: M.F. Hall, Treasurer

Balance Sheet

The Australian Ceramics Association As at 30 June 2021

NOTES 30 JUN 2021

Assets

Current Assets

| | |
|----------------------------------|--------|
| Cash Reserve Account 911126 | 90,552 |
| Community Solutions 911118 | 92,901 |
| Prepayments | 9,193 |
| Trade Debtors | 17,089 |
| Westpac Term Deposit 5526 - TACA | 5,846 |

Triennale Funds

| | |
|---------------------------------------|---------------|
| Westpac Term Deposit 5526 - Triennale | 48,174 |
| Less Triennale Expenses paid by TACA | (2,437) |
| Total Triennale Funds | 45,736 |

| | |
|-----------------------------|----------------|
| Westpac Term Deposit 5983 | 167,489 |
| Total Current Assets | 428,807 |

| | |
|---------------------|----------------|
| Total Assets | 428,807 |
|---------------------|----------------|

Liabilities

Current Liabilities

| | |
|----------------------------------|----------------|
| GST | 4,222 |
| Advertising in Advance | 18,320 |
| Long Service Leave | 5,999 |
| Other Creditors | 20 |
| PAYG | 5,476 |
| Rounding | 1 |
| S Crs fire fund | 5,695 |
| Subs in Advance Overseas | 698 |
| Subscriptions in Advance | 61,211 |
| Trade Creditors | 10,619 |
| Triennale seeding fund | 45,736 |
| Total Current Liabilities | 157,998 |

| | |
|--------------------------|----------------|
| Total Liabilities | 157,998 |
|--------------------------|----------------|

| | |
|-------------------|----------------|
| Net Assets | 270,809 |
|-------------------|----------------|

Equity

| | |
|---------------------|----------------|
| Retained Earnings | 270,809 |
| Total Equity | 270,809 |

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached compilation report.

Notes to the Financial Statements

The Australian Ceramics Association For the year ended 30 June 2021

1. Statement of Significant Accounting Policies

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act New South Wales. The Board has determined that the Association is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

Income Tax

The Association is for income tax purposes a not-for-profit organisation promoting arts and crafts. Its income is therefore exempt from income tax.

Employee Provisions

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee provisions have been measured at the amounts expected to be paid when the liability is settled.

Cash on Hand

Cash on hand includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

If conditions are attached to the grant that must be satisfied before the Association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.

Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

These notes should be read in conjunction with the attached compilation report.

2021

2. Receivables**Current**

| | |
|----------------------|---------------|
| Trade Debtors | 17,089 |
| Total Current | 17,089 |

| | |
|--------------------------|---------------|
| Total Receivables | 17,089 |
|--------------------------|---------------|

2021

3. Payables**Current**

| | |
|----------------------|---------------|
| Trade Creditors | 10,619 |
| Total Current | 10,619 |

| | |
|-----------------------|---------------|
| Total Payables | 10,619 |
|-----------------------|---------------|

2021

4. Triennale Seed Funding**Current Assets**

| | |
|---------------------------------------|---------------|
| Westpac Term Deposit 5526 - Triennale | 48,174 |
| Total Current Assets | 48,174 |

Less Expenses

| | |
|--------------------------------------|----------|
| General Expenses - Triennale Company | (274) |
| Insurance - Triennale Company | (2,164) |
| Triennale seeding fund | (45,736) |

These notes should be read in conjunction with the attached compilation report.

Movements in Equity

The Australian Ceramics Association For the year ended 30 June 2021

2021

Equity

| | |
|-----------------|-------|
| Opening Balance | 1,814 |
|-----------------|-------|

Increases

| | |
|-----------------------|--------|
| Profit for the Period | 41,457 |
|-----------------------|--------|

| | |
|-------------------|---------|
| Retained Earnings | 227,538 |
|-------------------|---------|

| | |
|------------------------|----------------|
| Total Increases | 268,995 |
|------------------------|----------------|

| | |
|---------------------|----------------|
| Total Equity | 270,809 |
|---------------------|----------------|

Statement of Cash Flows - Direct Method

The Australian Ceramics Association For the year ended 30 June 2021

2021

Operating Activities

| | |
|---|---------------|
| GST | (128) |
| Cash receipts from other operating activities | 457,894 |
| Cash payments from other operating activities | (407,501) |
| Net Cash Flows from Operating Activities | 50,265 |

Investing Activities

| | |
|---|------------------|
| Other cash items from investing activities | (407,818) |
| Net Cash Flows from Investing Activities | (407,818) |

Financing Activities

| | |
|---|----------------|
| Other cash items from financing activities | 357,553 |
| Net Cash Flows from Financing Activities | 357,553 |

Net Cash Flows -

Cash and Cash Equivalents

| | |
|--|---|
| Cash and cash equivalents at beginning of period | - |
| Cash and cash equivalents at end of period | - |

True and Fair Position

The Australian Ceramics Association For the year ended 30 June 2021

Statement by Directors

1. In the opinion of the Directors of The Australian Ceramics Association
 - (a) the accompanying financial statements give a true and fair view of financial results and affairs of the association for the ended 30th June, 2021 with the basis of accounting described in Note 1
 - (b) as at the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.
2. The Association's financial statements have been properly prepared by a competent person.
3. In respect of the financial year ended 30th June, 2021 the Association has:
 - (a) kept such accounting records as to correctly record and explain the transactions and financial position of the Association.
 - (b) kept its accounting records in such a manner as to enable true and fair financial statements of the Association to be prepared from time to time.

Signed:



M. F. Hall, Treasurer

Dated: 21 / 09 / 21

Signed: Cathy Franzi, President



Dated: 21/ 09 / 21

Reviewer's Report

The Australian Ceramics Association For the year ended 30 June 2021

Independent Review Report to the members of the Association

I have reviewed the accompanying financial report, being a special purpose financial report of The Australian Ceramics Association which comprises the statement of financial position as at 30 June 2021, the statement of comprehensive income, the statement of changes in equity and statement of cash flows for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the responsible entities' declaration.

Directors Responsibility for the Financial Report

The Directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in the Notes to the financial report is appropriate to meet the requirements of the Association.

Reviewer's Responsibility

My responsibility is to express a conclusion on the financial report based on my review. A review of a financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable me to obtain assurance that I would become aware of all significant matters that might be identified in an audit. Accordingly, I do not express an audit opinion.

Opinion

Based on my review, which is not an audit, nothing has come to my attention that causes me to believe that the financial report of The Australian Ceramics Association does not:

- (a) give a true and fair view of the registered entity's financial position as at 30 June 2021 and of its financial performance and cash flows for the year ended on that date; and
- (b) comply with Australian Accounting Standards to the extent described in Notes to the financial statements.

Basis of Accounting

Without modifying my conclusion, I draw attention to the Notes to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose.

Auditor's signature:

Gregory Bartels
Halo Tax + Accounting Pty Ltd
Suite 704, 9-13 Bronte Road
Bondi Junction NSW 2022

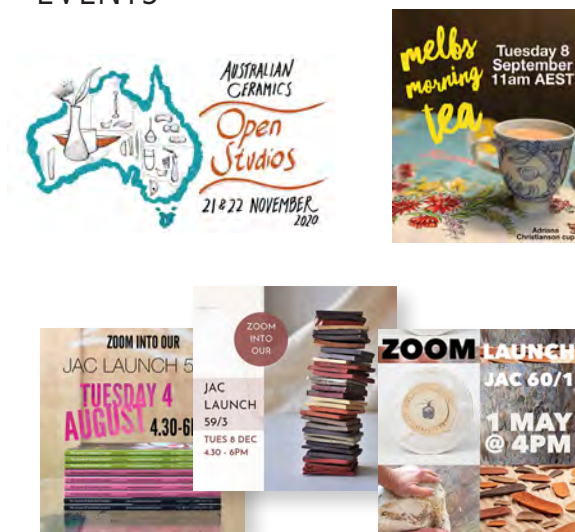
Dated: 21/9/21



STATS AS AT 30 JUNE 2021

EVENTS

PUBLICATIONS



SOCIAL MEDIA REACH

Instagram 65,900 Facebook 13,700

CERAMIX

MEMBERS

SUBSCRIBERS

ADVERTISERS

1400+

550+

22





The
**AUSTRALIAN
CERAMICS**
Association

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australianceramicscommunity.com
australianceramicstriennale.com

Front cover: David Ray's studio; pages 2 and 6: Ruby Pilven's studio; back cover: Pie Bolton's studio detail; photos: Parker Lev Dupain
Other images courtesy The Australian Ceramics Association; © The Australian Ceramics Association; published October 2021